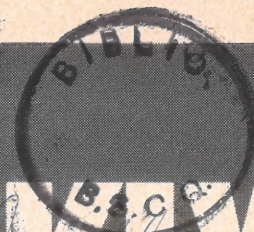


# Canadian

# FILM

# WEEKLY



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## Frightening?

While in New York recently, we had the opportunity to talk to the heads of several important theatre circuits and, of course, enquired about the current state of business. The gist of the answers can be capsuled — "frightening!"

One must not assume therefrom, that all theatres are suffering. On the contrary. Those which are fortunate enough to be showing current "hit attractions" — the ones the public is presently buying, are going quite well despite the fact that in many cases the rental terms are extremely high. However, the public, in general, seems to be paying no attention at all to anything less than what they think is a "must-see". We commented on this situation some weeks ago when we discussed bad pictures driving out the good. We have now reached a point where many people have concluded that all film fare is sex and violence and, therefore, stay away.

We are well aware that this is not at all true and our goal must be to convince the public of this. Only in this way can we hope to bring back the so-called "lost audience", which seems to be growing. We must create more interest by increased information.

Notwithstanding the fact that westerns were declared passe some years ago, Butch Cassidy is doing a phenomenal business and proves to have enormous staying power, even in small towns. The Adventurers was very badly panned by the critics but very warmly received by the public as proven by the huge grosses. Airport was mildly received by the critics but again, the public responded with an overwhelming attendance. One would hardly assume that our young audience would be interested in what happened decades ago but They Shoot Horses, Don't

(Continued on Page 5)



**NEW EXECUTIVE** — The Motion Picture Theatre Associations of Canada recently elected its new executive for the coming year. Top row, left to right, are Murray Lynch, Norman McDonald (vice-president), George Destounis, Curley Posen (secretary-treasurer) and Gaston Theroux. Bottom row, left to right, are C. R. B. Salmon, Dan Krendel, David Rothstein (president) and N. A. Taylor.

—Photo by Len Bishop

## Warner Bros. appoints Stern Can. general manager

Irving Stern has been appointed Canadian general manager for Warner Bros. Formely Canadian division sales manager, Stern succeeds Haskell Masters.

Stern has been with Warner Bros. since 1960, and prior to being appointed division sales manager was eastern TV sales director and 16 mm sales manager. He started with the motion picture industry 28 years ago with Empire Universal Films. From there he joined Monogram as a salesman, and later was appointed assistant general manager. When Monogram became Allied Artists, he was appointed assistant sales manager and then moved to Rank Film Distributors of Canada as Toronto branch manager.

Stern's new appointment is in keeping with the Warner Bros. policy of, in the words of Leo Greenfield, vice-president and general sales manager, "affording greater opportunities to members of its distribution organization as

we move to increase the vitality and efficiency of our operations at all levels."

Irving Stern sees nothing but great things ahead for Warner Bros.



IRVING STERN

"Woodstock is but the first of many big boxoffice attractions we have coming up. Our summer releases will be John Wayne in

Chisum and Jerry Lewis in Which Way To The Front? We are planning a big campaign for the re-release of Giant with Elizabeth Taylor and Rock Hudson in October. And at a recent production meeting in New York, we were told that 1971 would see a major attraction released every 4-6 weeks. As far as studio heads Ted Ashley and John Calley are concerned, Warner Bros. intend to stay in the movie making business for a long, long time."

Stern also said that his company has a strong lineup of films lined up for the balance of 1970. Warner Bros. Christmas release will There Was A Crooked Man, a comedy western with Kirk Douglas and Henry Fonda. Jason Robards and Stella Stevens in The Ballad Of Cable Hogue, Anthony Quinn and Shelley Winters in Nobody Loves Flapping Eagle, Alain Delon and Marianne Faithful in Naked Under Leather and John Mills and Beau Bridges in Adam's Woman are just a few of the 1970 releases exhibitors can look forward to booking.

"We have the pictures and the stars," said Stern. "It's the dawn of a new era for Warner Bros. I got interested in this business helping my father run a theatre in Toronto back in the 1920s. Nothing that has happened in the past 28 years has me as excited as what's happening with our company today. And the fabulous box-office response to Woodstock is only the beginning of the exciting things to come."

## It's a world record for '2001' in Toronto

Stanley Kubrick's 2001: A Space Odyssey, now in its 100th week at the Glendale Cinerama Theatre in Toronto, has surpassed the \$1-million mark, according to Bill Madden, MGM general sales manager in New York.

This is the longest continuous engagement in the world for the MGM presentation, which opened May 30, 1968. The film is currently re-opening in 70mm with six-track stereo sound systems in selected theatres across the country.



**Boxoffice** magazine's annual checkup on product released in the past season indicated that a total of 444 releases have thus far appeared on the slates, a drop of 33 from the 477 listed a year ago, but substantially above the 401 features scheduled in the earlier 1967-68 season. Add to this a minimum of 30 foreign-language films and the line-up for 1969-70 would seem more than sufficient to cover all exhibitors' needs — there appears to be little reason why exhibitors should be crying about product shortage and it is almost senseless that so many pictures remain in theatres long after their appeal has worn off. Surely the time has come when exhibitors and distributors will utilize the short term booking of films, rather than the out-of-date, long term booking of those pictures which have failed to draw healthy sized audiences after the first few weeks of a run. At a time when everyone is talking in terms of economics, it is beyond me why a 'dead' product is exhibited in first-run houses long after it ought to have been buried. I am quite sure that there are hundreds of pictures — new and old — which are available for one or two week bookings and which would satisfy the needs of both the movie-going public and the industry. There is no purpose in holding over a picture, for prestige alone. Why don't exhibitors take a few risks when they have very little to lose? . . . In **Boxoffice's All-American Screen Favorites Poll**, a nation-wide popularity poll of theatre owners, motion picture critics, television and radio commentators and representatives of various public groups, the top 12 male performers are **John Wayne, Paul Newman, Dustin Hoffman, Steve McQueen, Clint Eastwood, Richard Burton, Lee Marvin, Alan Arkin, Jack Lemmon, Sidney Poitier, Dean Martin** and **Gregory Peck**. **Joanne Woodward** reigns number one in the female star category, followed by **Julie Andrews, Shirley MacLaine, Katherine Hepburn, Jane Fonda, Barbra Streisand, Raquel Welch, Sophia Loren, Elizabeth Taylor, Doris Day, Faye Dunaway** and **Vanessa Redgrave** . . . We all know about the new film thing that is happening in **Hollywood**, the new outlook on movies which owes a lot to **Easy Rider**. Part of it has to do with low budgets, but more important is the matter of concept, equipment, and lack of inertia. **Paul Lewis**, who produced **Easy Rider**, is one of the supposed key figures in what we might call 'the movement'. When asked what he thought was happening in the industry, he remarked, "It's an attempt to go out and make a film and live the film. Part

## view from the topp

By GARY TOPP

of it is not using professional actors, and being willing to adapt and change your story to reflect the situation. We're no longer going out as a massive operation, saying, 'We're Hollywood, here we are, now everybody get out of the way.' We're going out and we're saying, 'What's happening out here, man?' In the early days of Hollywood they were doing very much the same thing we're doing now. They had a loose enough script to be able to adapt it to whatever happened. It's that reality we're looking for." As far as I am concerned though, it is the **personal, underground, free, experimental cinema** (or whatever you wish to call it) that has influenced the new Hollywood film-makers. Whether people wish to acknowledge this fact is unimportant. The point is that the frame of mind of the 'Easy Rider' type filmmaker is extremely similar to that of the 'underground' breed of filmmaker. You might think it a crazy notion, but I know people, and lot's of people, who have given up on the commercial American cinema (including the Easy Riders)

and who have developed an appreciation for those new developments in the film world. I'm positive that these movies will someday be collected and appreciated as beautiful folk art, like many of the motion pictures that were made years ago and are just now being recognized. Blind as we are, it will take us a few more years to see it, but some people see it already. It is almost evil that our movie critics and exhibitors, under their present policy, care to take notice of only the commercial popular cinema. A far greater number of small budget, genuinely original movies are ready for screening every week and nobody knows about them. The new cinema is just beginning to surface but there is definitely an audience for it. National magazines have introduced millions of readers to the new phenomena of the film world. (It's really not so new, but it's being recognized more today than yesterday.) The new cinema is having its effects on the motion picture industry. Mind shattering offers for the rights to these movies have come from big commercial dis-

tribution chains. Film societies have become quite interested in the screening of these films. These movies should be brought to the people's attention in more than midnight showings. The present movie exhibition policy is unfair, when it deprives man from choices, from knowing that there is a greater variety of cinema experience. What the industry needs, and I keep repeating this, are a few gambles, perhaps not in every situation, but definitely in large metropolitan areas where the gamble might not hurt if it isn't a total success. The industry gambled in its youth so why doesn't it gamble in its middle-age? Equal rights for the aesthetic creations of man! . . . **American International Pictures'** dread is to make a film that will not lose money. Their films combine topicality and sensationalism with a somewhat growing cinematic proficiency, always continuing the trends in exploitation. I saw a groovy double-bill which will no doubtedly gross millions for AIP: **The Savage Seven** (the continuing story of 'the boys on the bikes') and **Bloody Mama** (the continuing story of the Bonnie and Clyde-type bad guys yarn). The distribution is being handled by **Astral Films**, the Canadian home-base for the ever-popular AIP flicks . . . I received a great reply to last week's question concerning the censors. If you're interested, call me . . . When you hear a morality squad detective retort, "I always try to tell the truth. Especially when I'm under oath" while on the witness stand, you know something is fishy. I heard this remark during the **Vixen-Cinema 2000 (Toronto)** obscenity case last week, making the trial, in my opinion, far more obscene than the movie being charged. And the movie is harmless. **Vixen** is currently playing in **Montreal**, and the authorities seem to be treating it maturely . . .

It appears that the **Beatles** will give us not one, but two new movies: **Let It Be**, which we've been expecting since last summer, and **The Long And Winding Road**.

According to **Allen Klein**, the group's business manager, "they're free-form affairs, fact films but not documentaries. **Let It Be** tells how the Beatles went about producing their records." The other is a record of their travels and adventures over a period of two years, he said. The Beatles' supposed break-up is not going to hinder the release of at least one of these two films. **Let It Be** is coming out on May 27 and is being handled by **United Artists** . . . **Euphoria**, a **National Film Board** Short, is just what the title suggests — "a sense of being well, bearing the chances of life easily".

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Dear Exhibitors:  
I am attaching herewith the  
20th Century-Fox release schedule  
for 1971 based upon those pictures  
already set. Other properties are  
in work and may be added to our  
program as they develop.

Warmest regards,  
*Peter S. Myers*

PETER S. MYERS,  
Vice President-  
Domestic Distribution

## 20th CENTURY-FOX RELEASE SCHEDULE FOR 1971

JANUARY	<b>TORA! TORA! TORA!</b> <i>(Roadshow)</i> <b>THE GREAT WHITE HOPE</b> <i>(Christmas Pre-release)</i>
FEBRUARY	<b>BILLY JACK</b> <b>PATTON</b> <i>(General Release)</i>
MARCH	<b>VANISHING POINT</b> <b>PLANET OF THE APES</b> <b>BENEATH THE</b> <b>PLANET OF THE APES</b> } <i>Combination Return Booking</i>
APRIL	<b>HELLO, DOLLY!</b> <i>(Reserved Performances)</i> <b>MAKING IT</b>
MAY	<b>MEPHISTO WALTZ</b> <b>VALLEY OF THE DOLLS</b> <b>BEYOND THE</b> <b>VALLEY OF THE DOLLS</b> } <i>Combination Return Booking</i>
JUNE	<b>LITTLE MURDERS</b>
JULY	<b>KYLE</b>
AUGUST	<b>PROVIDENCE ISLAND</b>
SEPTEMBER	<b>SEVEN MINUTES</b>
OCTOBER	<b>MARRIAGE OF A YOUNG STOCKBROKER</b>
NOVEMBER	<b>SALZBURG CONNECTION</b>
DECEMBER	<b>PLAY IT AGAIN, SAM</b> <b>PORTNOY'S COMPLAINT</b>



# IT'S MY BAG

By Ed Hocura

MGM general sales manager **Bill Madden** and Avco Embassy president **Joe Levine** didn't come to Toronto recently because they had nothing else to do. Both made the trip to convince exhibitors that they had the kind of films guaranteed to chase away the boxoffice blues. Madden brought along a product reel which previewed four of MGM's major summer releases; Levine brought along a product reel which previewed 15 forthcoming releases, 12 of which are now finished and ready for distribution. While Levine felt these were difficult times for Hollywood, and he felt that cutting back the way some studios are doing would create a shortage of films before the end of the year, Madden was not of the same opinion. "One thing we do not intend to do at MGM," said Madden, "is cut back on production. As things stand now, we have enough films already planned and in production stages to more than carry us well into 1971." Levine received a round of applause from exhibitors when he announced that famed director **Mike Nichols** would be filming **Carnal Knowledge** in its entirety in Vancouver, starting in July. "To my knowledge," said the man not noted for immodest claims, "this film is the biggest project ever undertaken in Canada. I think it will be every bit as good as **The Graduate**." Of the films shown in the Avco Embassy product reel, the one that visibly upset the exhibitors was **Soldier Blue**. But Levine was quick to defend why it was made. "The picture deals with one of the most shocking incidents in American history; the senseless massacre of 800 Indian women and children in Colorado in 1864 by troops of the U.S. Cavalry. You ask why we would want to make a picture like this? To show the rest of the world that we have made tragic mistakes in understanding the sad plight of the American Indian. You have every right to be deeply disturbed by the horrors shown in this film, but we at Avco Embassy feel very strongly about the effect it will have on the people who see it." While MGM didn't show a film as horrifying as **Soldier Blue**, their summer releases appeared to be a definite anti-establishment nature. "The Magic Garden Of Stanley Sweetheart, The Strawberry Statement, The Moonshine War and Kelly's Heroes are the kind of films we feel today's moviegoers appreciate. We couldn't get them to see **Goodbye, Mr. Chips**, so we turned to youth-oriented stories. The first two deal with what's happening at today's colleges; the other two deal with bygone eras to show young people what the world was like when their parents were their ages." Exhibitors who couldn't make the MGM and Avco Embassy luncheons can take heart in knowing that both companies will have a steady flow of product available to satisfy their needs. So forget all those downbeat stories you have been reading in the newspapers. All signals are "GO" at MGM and Avco Embassy, and they are waiting to hear from you.

\* \* \*

NAMES THAT PASS IN THE NIGHT: **Buddy Rogers** kicked off **Famous Players'** 50th Anniversary celebration in fine style when he came to Toronto to appear at a special showing of the 1920 version of **Pollyanna**. **Famous Players** originally planned to have both Rogers and his wife **Mary Pickford** come to Toronto, but the 77-year-old Canadian-born actress graciously declined to make the trip. Rogers filled in majestically for the actress who once reigned supreme as America's Sweetheart, so much so that 3,000 people jammed the Imperial Theatre to see him in person, and his wife on the screen in one of her greatest screen triumphs. The special showing of **Pollyanna** was a benefit showing for the **Canadian Arthritis and Rheumatism Society**, who received a cheque for just over \$8,000 from **Famous Players**. Long absent from the screen himself, **Buddy Rogers** said that **Paramount Pictures** was planning to re-release **Wings**, in which he made his screen debut in 1928, with sound and music during the summer months. "I'm looking forward to seeing it just to see what I looked like with black hair," said Rogers. But he didn't have to apologize for his gray hair today since his youthful exuberance belied the fact that he is now 66. Rogers enjoyed his trip to Toronto, and **Famous Players** was glad he could come. He proved that he could still attract a good crowd to see him, especially when he's from a bygone era and was a top actor-musician in his own right before he retired to Pickfair Mansion living in seclusion with his famous wife . . . A surprise guest at the **Joe Levine** luncheon was **Peter S. Myers**, vice-president, distribution, of **20th Century-Fox**. Myers made his visit



Ron Emilio, Canadian general for MGM, publicity director Hilda Cunningham and general sales manager for MGM hosted a luncheon for distributors in Toronto recently to promote their company's four major summer releases. The bottom photo shows Madden surrounded by the gals who brightened the luncheon with their presence.

—Photo by Len Bishop

to Toronto a two-fold one. To discuss with Fox's Canadian general manager **Vic Beattie** the distribution of **Avco Embassy** films through Fox in Canada, and to see his old friends who have missed him since he moved to New York . . . Sorry to hear that **Jack Fitzgibbons, Jr.** plans to retire from **Theatre Confections Ltd.** and move to Hawaii in August. In ill health, following a neck operation a few months ago, Fitzgibbons has found the pressure of work too much to endure. He will be sadly missed by the people who came to know him as a rare showman who took a keen interest in film industry endeavors . . . **Alex Stewart** of the **Motion Picture Institute** is out to prove to a lot of people that the film industry is overlooking trade shows as a worthwhile promotion outlet. Visitors to the **Canadian Marketing Show** in Toronto this week will find the **Motion Picture Institute** booth something out of the ordinary for a show of this type. They will be able to sample some free popcorn (courtesy of **Frank Strean** at **Super-Pufft**) win free soundtrack albums and theatre passes and relax and watch trailers of current attractions. Attendance at the show is expected to be between 6-8,000, and I think **Alex Stewart** is to be congratulated for his efforts to promote movies.

## Looking Ahead

**The Christine Jorgensen Story** has been set as the new title for the Edward Small presentation formerly called, **Christine**. The motion picture, starring **John Hansen**, is released by **United Artists**.

Based on the autobiography of **Christine Jorgensen**, whose transformation from male to female astonished the world, the motion picture was produced by Small and directed by **Irving Rapper**.



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## Bernard Aho, 27, Odeon Manager dies

Bernard Aho, manager of the Odeon York Twin Theatre, Toronto died suddenly on April 21st. He was 27.

Aho opened the Odeon York Twin Theatres as its first manager, on Christmas Day, 1969. He was previously the manager of the Odeon Fairlawn Theatre in Toronto.

Although he was only in his mid-twenties, Aho already had a long and successful association with the Odeon Theatres (Canada) Limited. At the age of 15 he joined the staff of the Odeon Theatre in his native city of Fort William. Here he worked as an usher on a part-time basis for several years. Following his formal education, he then stepped up to the position of assistant manager at this same theatre.

In the next few years he moved successively to the Odeon and Paramount Theatres in Port Arthur, the Palace Theatre in Hamilton and the Hyland Theatre in Toronto. In all of these situations he was an assistant manager, while he steadily gained greater knowledge and experience in theatre operations.

In February, 1964, Aho took on his first managerial position at the Odeon Fairlawn Theatre in Toronto.

## 'Airport' is flying high in Can. theatres

Airport, the Ross Hunter production for Universal, is proving to be a blockbuster at boxoffices throughout Canada where it has rolled up a sensational \$677,323 in less than four weeks in 10 situations. The film has set house records in five of the situations, with near records in the remaining engagements.

First week house records were established at the Somerset Theatre in Ottawa (\$15,745) where the film has rolled up \$47,650 in 27 days; at the Odeon in Vancouver (\$24,730) where it has grossed \$62,589 in 21 days; at the Odeon in Victoria (\$19,069) where it has amassed \$41,157 in 21 days; at the Garrick in Winnipeg (\$18,704) where it has scored \$43,133 in 21 days; and at the Atwater in Montreal (\$34,361) where it has totaled \$79,259 in 20 days.

In addition, the film has grossed an outstanding \$175,108 in 27 days in Toronto's Carlton Theatre; \$54,076 in 27 days at the Capitol Theatre in Hamilton; \$65,330 in 27 days in London's Odeon Theatre; \$52,481 after 22 days at the Rialto in Edmonton; and \$56,545 in 21 days at the Grand Theatre in Calgary.



Top photo shows Charles Mason, Odeon Theatres; Bill Madden, Hilda Cunningham, Don Watts, Century Theatres Management Ltd., and Bud Barker, Famous Players. Bottom photo shows an unidentified guest listening to N. A. Taylor talking to Bill Madden at the MGM luncheon following the screening of the product reel which previewed the four films to be released this summer.

—Photo by Len Bishop

## 'Anne' sets 7 records in Canadian theatres

Anne of the Thousand Days, the Hal Wallis production for Universal, has grossed an outstanding \$334,298 in less than four weeks in 11 art house situations in Canada. In rolling up the total, the

film Anne established first week house records in seven theatres.

At Toronto's Fairlawn, the film based on Maxwell Anderson's hit Broadway play has chalked up \$75,688 in 27 days, \$23,545 coming during a record first week; \$27,576 in 22 days at the Varscona in Edmonton, \$10,425 of which came during the record first week; \$33,426 in 21 days at Ottawa's Elmdale Theatre, \$14,381 in the record first week; \$27,006 in 21 days at the Oxford Theatre in Halifax, \$11,425 coming during the record first week; \$26,607 in 21 days at Calgary's Odeon Theatre, \$10,323 coming during the record first week; \$23,396 in 21 days at the King's Theatre in Winnipeg, \$9,595 coming during the record first week; and \$48,815 in 20 days at the Seville in Montreal, \$20,522 coming during the record first week.

In addition, the film has chalked up \$17,482 in 22 days at the Odeon in Regina; \$21,114 in 21 days at the Highland in Vancouver; \$11,609 in 19 days at the Cinema Theatre in Lethbridge; and \$21,579 in 20 days at the Paramount in Saskatoon.

## Our Business

(Continued from Page 1)

They? proves otherwise. And, of course, Disney's *The Computer Wore Tennis Shoes* is setting up its own kind of track record. These are but a few examples. It reminds us of what we were once told by the late, great producer-director, Cecil B. deMille — "Nobody likes my films but the public."

During the depression, the late Franklin D. Roosevelt, president of the United States, coined a phrase — "We have nothing to fear but fear itself." We have cause to be frightened by certain events, but we must not fear for the future. Rather, we must accentuate the positive and steer a well charted course in order to bring our ship through the present stormy waters.

## Write-downs offset 26-week MGM losses

Metro-Goldwyn-Mayer has reported consolidated net income of \$4,937,000 or \$.84 per share on 5,892,456 average shares outstanding for the 28 weeks ended March 12, 1970. This includes an extraordinary gain of \$6,531,000 or \$1.11 per share from the sale of three motion picture theatres owned by the company in South Africa and from the sale of props, wardrobe and camera equipment at the Culver City studio.

This compares with a loss of \$6,040,000 or \$1.05 per share including an extraordinary gain of \$507,000 or \$.09 per share on the sale of special items for the similar period last year.

James T. Aubrey, Jr., president and chief executive officer, stated that the net income for the period is primarily due to this management's policy of disposing of unnecessary assets which are reflected above as the extraordinary gain. The operating loss is directly related to four recently released feature films made by previous managements — *Goodbye, Mr. Chips*, *The Appointment*, *Captain Nemo* and *The Underwater City* and *Zabriske Point* — which had a total production cost of almost \$20,000,000. The current estimate is that the boxoffice performance of these films cannot possibly fully recover their costs and therefore, the company has been forced to take write-downs on them.

Without the loss incurred by the poor performance of these inherited, high budget films the operations of the company would show a substantial profit.

### Theatre For Sale Niagara-on-the-Lake

Brock Theatre property offers an outstanding investment as it is equi-distant between St. Catharines and Niagara Falls, Ont. It is the only theatre outside of these two cities, and can serve the towns of Virgil, Queenston, St. David's and the surrounding heavily-populated area.

The presence in the town of the Shaw Festival and Canadian Mime Theatre attracts visitors from all over the U.S. and Canada during the summer.

The building was originally built as a vaudeville house, so retains its stage and loft for presenting plays. Seating capacity is 405, and it is presently used as a completely-equipped movie theatre. Full basement could be converted to rehearsal rooms, prop storage and commercial social centres. Priced at \$45,000 this is an outstanding value. For further information, phone Helen Massiah at 1-416-467-7805 or Reg W. Hopkins, Ltd., Realtor, at 1-416-684-6328, or write to the above at 85 Russell Ave., St. Catharines.



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